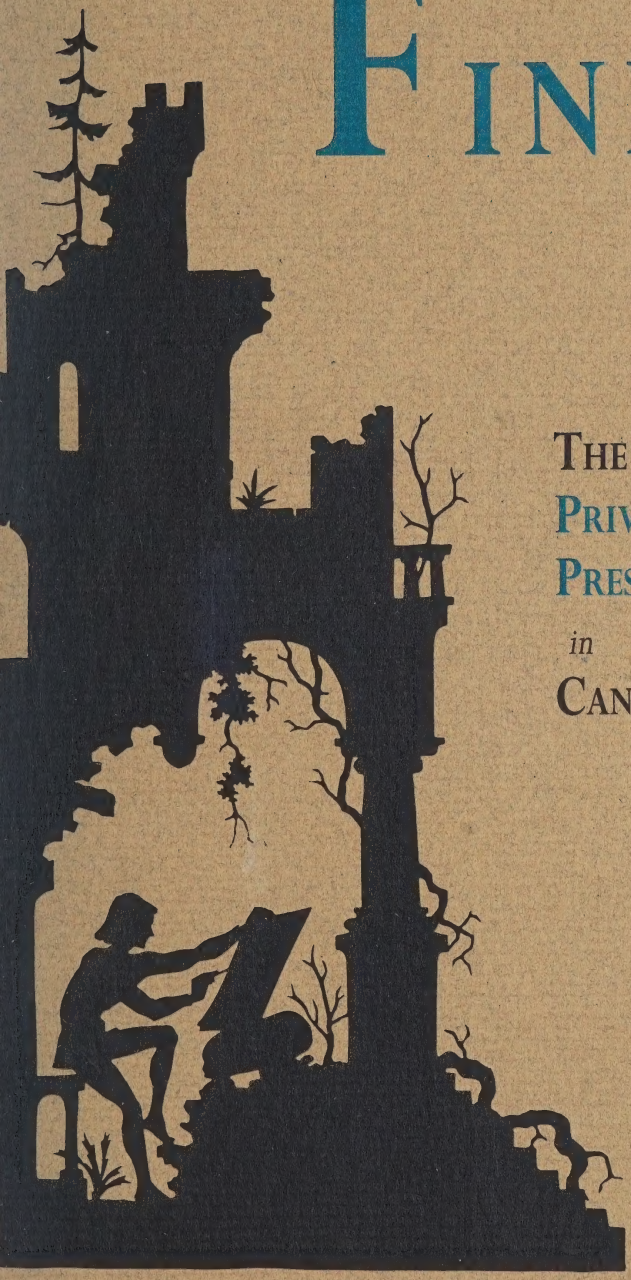
FINE PRINTING

THE PRIVATE PRESS *in* CANADA



FINE PRINTING

THE PRIVATE PRESS IN CANADA

Wentworth D. Wacher

18 April 1995

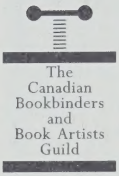
HIGH BOY ON A LOW MOTOR BIKE

High as a giraffe,
you move so slowly
on your Honda motor bike...
the happiest boy in Toronto...
maybe even the universe...
you are moving out of your mind–
chasing a street car
because you dig slow street cars;
or floating past the street lights,
your mind is suddenly a birthday cake–
you burst out laughing,
knowing you could burn the city down
with those candles;
you!
the high boy
on a low motor bike.

FINE PRINTING

THE PRIVATE PRESS IN CANADA

A travelling exhibition
organized by
Alan Horne and Guy Upjohn
for
The Canadian Bookbinders and
Book Artists Guild,
and
The Friends of the Thomas Fisher
Rare Book Library



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EXHIBITION SCHEDULE

18 APRIL - 16 JUNE 1995
Thomas Fisher Rare Book Library,
University of Toronto,
Toronto, Ontario

9 OCTOBER -17 NOVEMBER 1995
Harriet Irving Library,
University of New Brunswick,
Fredericton, New Brunswick

12 JANUARY - 25 FEBRUARY 1996
Nickle Arts Museum
University of Calgary
Calgary, Alberta

17 MARCH - 28 APRIL 1996
Grimsby Museum,
Grimsby, Ontario

13 MAY - 12 JULY 1996
Diefenbaker Centre,
University of Saskatchewan,
Saskatoon, Saskatchewan

5 SEPTEMBER - 31 OCTOBER 1996
Art Gallery of Southwestern Manitoba,
Brandon, Manitoba

30 NOVEMBER 1996 - 5 JANUARY 1997
Stewart Hall Art Gallery,
Pointe Claire, Quebec

15 FEBRUARY - 30 APRIL 1997
Killam Library,
Dalhousie University,
Halifax, Nova Scotia

6 SEPTEMBER - 26 OCTOBER 1997
New Brunswick Museum,
Saint John, New Brunswick

Actus Tertius. Scena Prima

Enter Banquo

Banq. Thou hast it now, King, Cawdor, Glamis, all,
As the weyard Women promis'd, and I feare
Thou playd'st most fowly for't: yet it was saide
It should not stand in thy Posterity,
But that my selfe should be the Roote, and Father
Of many Kings. If there come truth from them,
As upon thee *Macbeth*, their Speeches shine,
Why by the verities on thee made good,
May they not be my Oracles as well,
And set me up in hope. But hush, no more.

Senit sounded. Enter Macbeth as King, Lady Lenox, Rosse, Lords, and Attendants.

Mach. Heere's our chiefe Guest.

44. Golden Dog Press. *Engravings for Macbeth.* 1939

INTRODUCTION

This exhibition, organized by The Canadian Bookbinders and Book Artists' Guild, is an attempt to gather together a representative sampling of books, pamphlets and broadsides produced by private presses in Canada. We have tried to capture some sense of historical development; the earliest works were done in the thirties, the latest in 1995. We have tried not to include works from the commercial book industry, or "artists' books", although it has not always been easy to draw a clear boundary. Over a period of more than two years, the exhibition will travel to a number of locations across Canada, with the result, we hope, of not only showing what has been done, but also stimulating new efforts, and perhaps turning up other examples.

We have tried, as well, to find and show what has gone on outside Ontario and British Columbia, the two principal centres of private press activity in the country. This has not provided a lot of examples. In Quebec, although Montreal is a large commercial printing centre, the tradition is a slightly different one, in which the *livre d'artist* flourishes more strongly than the private press. Generally, in English speaking Canada, the level of private press activity relates to the size of the commercial printing industry at the time. Toronto, long the largest printing and book publishing centre in Canada, has provided a large base that enabled the private press to flourish. In a large printing community not only are technical innovations quickly adopted, but craftsmen can meet together and stimulate one another. In time, this enthusiasm spills out into a broader world.

The commercial book industry in Canada in the 1930s was characterized by books often designed by the printer, using whatever font he happened to be running on his slug machines at the time, and printed on feather-weight antique to bulk up the book block. This sorry state provoked Kemp Waldie to establish one of the first private presses, The Golden Dog

Press, in Toronto. He was a diligent book collector, interested in typography and the history of printing, and impressed by the work of firms such as The Golden Cockerel Press in England, where sensitive design, good paper, careful presswork and binding were the rule. It was a time when fonts such as Lutetia, based on classic models, and new faces, such as Gill's Perpetua were becoming available. Kemp Waldie imported fonts; was responsible for the whole book design; had type handset in his own shop; and supervised the outside printing and binding of the works he produced between 1933 and 1939. With the beginning of the second world war, he closed The Golden Dog Press. It never reopened.

After the war there was an influx of people from Europe into the Canadian graphic arts industry. These were skilled craftsmen from a tradition which emphasized the importance of technical training, and expected good design in print. It was in this context that the hand of the professional designer began to be felt in Canadian book publishing. The work of designers such as Carl Dair, Frank Neufeld, Sam Smart, and Alan Fleming brought innovation and better quality to the graphic arts.

Since the 1950s there has been a real ferment, ongoing to-day, reflecting a broadly based interest in the book arts. In early years the Typographic Designers of Canada and the Toronto Typographical Association were very active. *Wrongfount* appeared from the Guild of Hand Printers. At Massey College, in the University of Toronto, Douglas Lochhead promoted interest in the private press. Bill Poole started Wayzgoose. The annual Book Arts Fair at OCA was established. The Canadian Book Binders and Book Artists' Guild was founded. By 1978 the *Reader, Lover of Books* exhibition organized by David Kotin at the North York Public Library, gave evidence of an Ontario private press movement which deserved great respect.

During these years too, there has been accelerating technical change in the printing industry, lithography replacing letterpress printing, and film setting replacing hot metal. When IBM introduced a typewriter which permitted font changes and differential spacing, simple typesetting began to move away from professional typesetters into secretarial hands. Since the introduction ten years ago of the MacIntosh computer and the laser printer, the front end of book production has been changed so radically that now one person can do all the preparatory work — typesetting, art

preparation, colour separations and imposition — at a keyboard. (This catalogue was itself created on a Macintosh computer, using PageMaker layout software, the electronic font Perpetua and film output from an image setter.) Creatively used, this technology gives an ever-increasing typographic choice, a new freedom of layout, and a choice of special effects never available before; and it is just beginning. Elsewhere in this catalogue, Will Reuter, proprietor of the Aliquando Press since 1962, reflects on the possible changes in private press methods as a result of this new way of working. Stan Bevington of Coach House Printing, now a commercial printing house, is deeply involved in the new technology, and from time to time produces short-run books to show the versatility of the computer. The process does not give the unmistakable effect of well-printed hot metal type on a fine sheet of paper, but then movable type does not give the same effect as the medieval manuscript page.

The enthusiasm for private press production seems not to diminish. We hope that *Fine Printing: The Private Press in Canada* will encourage the production of more broadsides and books, by whatever technology craftsmen find sympathetic.

Guy Upjohn

DISTANT
TONES

Excerpts from the Bali field notes of Colin McPhee
Edited and with an introduction by Carol J. Oja
with five linocut prints by William Rueter

The Aliquando Press

7. Aliquando Press. *Distant Tones: Excerpts from the Bali Field Notes of Colin McPhee.* 1991

DOES FINE PRINTING HAVE A FUTURE?

This exhibition of Canadian fine printing shows the potential of letterpress printing in the hands of talented craftspersons. But the letterpress tradition represented here is becoming moribund.

Since the invention of lithography there have been viable quality alternatives to letterpress printing, but letterpress equipment and metal type was always available and reasonably affordable. Now the technique of casting single characters of type — a craft that has been perfected during more than five centuries — is no longer part of current commercial printing. A few individuals in the United States continue to operate Monotype machines for pleasure and the American Typecasting Fellowship has done much to encourage the survival of the craft, but cast metal type is very scarce and prohibitively expensive.

Under the best current circumstances, fine printers have limited tools at their disposal. We work with worn, often damaged type and obsolete presses. For some of us it is difficult to find papers whose surfaces are sympathetic to letterpress. Specialty papers are often unaffordable for the neophyte printer, even for highly limited editions. And some press bindings are unworthy of the texts they contain.

Does this mean that a half-millennium of printing excellence has gone?

The ideals of the private press articulated so nobly by Morris and Cobden-Sanderson are changing as a result of the downsizing of traditional craftsmanship and the diminuation of letterpress equipment. Many of us have assumed that the letterpress ideal was the only ideal for the creation of text and images in limited editions. If the future no longer includes letterpress, will fine printing survive?

In the mid-1980s the computer revolution was greeted enthusiastically by some letterpress devotees, including the talented California printer Betsy Davids, who embraced the freedom possible with on-demand private press books, using laserwriter printouts on the best available permanent paper. The sophistication of current digital typefaces, high-resolution laserwriter output, good quality colour photocopies, and the flexibility of scanned images supports the argument of Davids and others, who seek new concepts and new methods of 'fine printing'. The accessibility of polymer plates, from which one could print by letterpress a computer-generated text, conceivably makes current computer and reproduction technology an ally for the fine printer.

But is this really fine printing? Is the immediacy of type or image impressed into paper the best — or the only — criterion for the craft? Should we extend our perceptions of the fine craft of making books? Some neophyte printers embarking on the unknown course of bookmaking may not be able to afford computers, cylinder presses, or polymer plates. Does that make their graphic expressions less 'fine'?

In considering fine printing purely in terms of form rather than content, we face the dichotomy of quality limited editions, some of which may be produced solely for commercial gain, and works produced as a means of personal expression — with an individual's control over its production. The finely-printed limited edition can result in works which are pure in form, technically superb, but aesthetically lifeless. The works of personal expression may show more experimentation and visual validity, but their quality may be hampered by budget and craft skill limitations. Both approaches can increase our experiences of fine printing, or can be insular and self-serving.

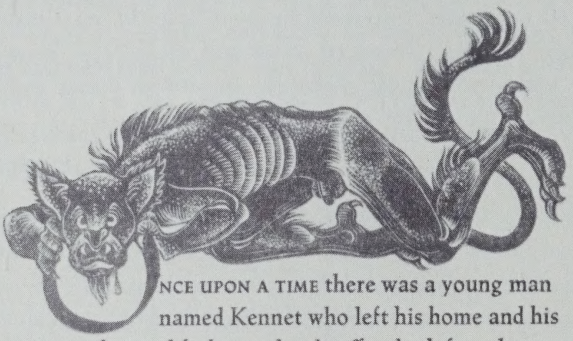
If we reconsider standards of printing excellence as a result of technological change, can we accept impressionless printing as legitimate, knowing that this is the best reproduction available to or affordable for an individual? When we encounter an imperfectly printed text page, will we understand that this is the best impression that can be produced from used metal type? Can we see unique beauty in a hand-stamped text or a rubber-stamped image? With a plethora of non-/ alternate-/ anti-letterpress

possibilities at this point in printing history, should we see the 'book beautiful' from a different perspective? What will happen when we reach the post-computer age?

After three decades as an active letterpresss printer (and still completely devoted to letterpress) I have few answers to the above questions, but I believe we need constantly to expand the boundaries of our awareness of printing. If 'fine printing' is indeed dead, any conceivable resurrection may continue under other, less obviously structured guises and forms. Only the individual viewer can make the final judgement.

Will Reuter

THE WIZARD'S PROPHECY



ONCE UPON A TIME there was a young man named Kennet who left his home and his mother and father and rode off to look for adventure. He travelled many miles, across forests and mountains and rivers, and along the way he met many different people. He had plenty of adventures, too; some of them were exciting, and a few of them were frightening.

But the more Kennet travelled, the more he thought about everything he had left behind, until one day he suddenly decided that what he wanted most of all was to go home. And he stopped right where he was, and turned his faithful horse off the road into the woods, and started to ride in the direction of his parents' house.

Throughout the rest of that day he rode and rode, and saw nobody at all. When he was hungry he had to be content with a dry end of bread—it was several days old, and covered with bits of lint from his pocket—and a few not-quite-ripe mulberries. When he was tired he wrapped himself in his cloak and

2. Peppermint Press. *Stories of the Witch Queen.* 1985

ABRAXAS PRESS/PEPPERMINT PRESS (1978 –

Cavan, Ontario.
Richard Miller, proprietor.
RR 1, Cavan, Ontario L0A 1C0.

Both presses were established in 1973, when Richard Miller lived in Toronto and was Art Director of Macmillan of Canada. The majority of the ephemera produced has been under the imprint of the Abraxas Press, Miller's private press; while Peppermint is more a private publishing company.

"Founded in 1973 to publish children's books, the Peppermint Press achieved its goal for the first time in 1985 with Gena Gorrell's *Stories of the Witch Queen*. While the original intent was commercial publishing, the proprietor's focus changed after the acquisition of a treadle-operated platen press and several cases of metal type. *Pocket Pool: Poems and Parables* by David Berry (1975), the press's first book, was hand-set in Octavian at the Dreadnaught Press, but was printed offset from photo-reduced proofs. After printing a half-dozen pieces of ephemera on his own press, Miller issued *The Lavender Nightingale* by Catherine M. Buckaway (1978), published by the Peppermint Press, though the work was done by/at Abraxas.

Stories of the Witch Queen was first read in manuscript in 1981 or 1982, about the same time as plans were being drawn for a new home/studio in the country. Nonetheless, parallel plans were made for the production of this original fairy tale collection. Wood engravings were commissioned from Nancy Jackson with whom Miller worked while at Macmillan of Canada. The Trajanus linotype mats were graciously loaned by Glenn Goluska and the typesetting done by a trade-supplier friend about to retire. A Swiss-made cylinder proofing press from that shop was acquired and moved into the new studio ... The eventual printing required 57 press runs, more than 17,000 impressions, and took almost a year but was finally finished in the spring of 1985. Each book has two calligraphic initials, one of which has been decorated further with silver ink ... Occasional pieces will undoubtedly continue to be issued by Abraxas, but Peppermint Press is currently [October 1994] inactive." (Richard Miller)

1 **The Lavender Nightingale,** by Catherine M. Buckaway.

Toronto, Peppermint Press, 1978. With a line illustration by Douglas Panton. Hand-set in Centaur and printed damp on Andrew Smith's handmade paper at the Abraxas Press. 7x10.5 cms. 25 copies printed.

(On loan from North York Public Library)

2 **Stories of the Witch Queen,** by Gena Gorrell.

Cavan, Ontario, Peppermint Press, 1985. Illustrated with ten wood engravings by Nancy R. Jackson, printed from the wood in different colours. Set in Linotype Trajanus, and printed on damp mould-made Hahnemüle paper and [still being] bound by Richard Miller. 20x12.5 cms. 250 copies printed with 50 available as unbound sheets.

(Alan Horne collection)

3 **Garden Making**

Toronto, Abraxas Press, 1980. Quotation by L. H. Bailey, drawing by Rudolf Koch. Printed in three colours. Broadside, 16.3x21.5 cms. 150 copies printed.

(On loan from North York Public Library)

4 **A Solstice Specimen.**

Cavan, Ontario, Abraxas Press, 1988. Set in a variety of wood and metal fonts and ornaments, and printed in three colours on Hahnemüle paper. Broadside, 38.6x26.6 cms. 100 copies printed.

(Alan Horne collection)

AIR PRESS (1971 – 77)

Vancouver, British Columbia.
Bertrand Lachance and Arthur Richardson, proprietors.

Originally founded in 1971 as a magazine, "after Arthur Richardson joined the operation in 1973, the periodical developed into a numbered series of books, the last of which appeared in 1977. There were thirty numbered publications in all." (*Ocean, Paper, Stone*, p. 89)

5 **Woman's Eye: 12 BC Poets,** edited by Dorothy Livesay

Vancouver, 1974. (Air 19.20.21). Typewriter script reproduced, designed and printed by Bertrand Lachance and Arthur Richardson. 17.8x16.5 cms.

(On loan from North York Public Library)

ALCUIN SOCIETY (1965 –

Vancouver, British Columbia.
PO Box 3216, Vancouver, British Columbia V6B 3X8.

Founded thirty years ago, the Alcuin Society is for "lovers of books, the book arts, fine printing and reading". The Society publishes a journal, *Amphora*, devoted to fine printing and bookbinding. "Typographically the most impressive of the society's publications have been its reprints of journals and travelogues." (*Ocean, Paper, Stone*, p. 74.)

6 **The Canadian Settler's Guide,** by Catharine Parr Traill.

Vancouver, 1971-75. Issued in two parts, General (1971) and Calendar (1975). Issued in unbound sections in a slip case. Part 1: Set in VanDijk and Goudy text types; printed by lithography on Krypton Parchment paper, with illustrations by Frits Jacobsen. Part 2: Set by Cooper & Beatty (Toronto) in Jensen and Goudy text types, and printed on Krypton Parchment. 28x18 cms. 450 copies of each part.

(On loan from North York Public Library)

ALIQUANDO PRESS (1962 –

Toronto, Ontario. Will Rueter, proprietor
236 Major Street, Toronto, Ontario M5S 2L6.

"The Aliquando Press was founded in December 1962 as a means of practising the fundamentals of typographic design, typesetting, printing and binding. During the ensuing years it has given the proprietor a unique opportunity to develop his interest in letterforms and their relationship to literary texts, and to personally perform all bookmaking operations. The Press has been fortunate in using a variety of traditional and contemporary typefaces, as well as fine papers and binding materials, and its books have been enhanced by the work of several artist friends. The frustrations of printing are easily overweighed by the pleasure of producing books by hand, and though the gap between goals and achievements is wide, the operation of the Aliquando Press is the most satisfying of pastimes." Will Rueter, in *Reader, Lover of Books,* p. 17). Guy Upjohn adds "In 1976, in the publication of the Aliquando Press, *Order Touched with Delight*, Will Rueter wrote that there were 'more projects under consideration than the proprietor could complete in two lifetimes.' In 1995, still in his first

lifetime, a number, 'somewhere in the high seventies', have been completed, and there seems to be no diminution of ideas or enthusiasm."

7 **Distant Tones: Excerpts from the Bali Field Notes of Colin McPhee.**

Toronto, 1991. Includes five coloured linocut illustrations by Will Rueter. Designed, hand-set, printed and bound by Rueter. Type is Palatino and text paper is Mohawk Letterpress Text. The linoblocks were printed on Tosa Gampi. 15.3x15.3 cms. 85 copies printed.

8 **Emblemata Amatoria: Amorous Verses** by Jacob Cats.

Toronto, 1994. Designed, text hand-set in Octavia, with a variety of display types, printed on Mohawk Letterpress Text paper and bound by Will Rueter; with wood engravings by Wesley Bates on handmade Japanese paper. 23.4x18.5 cms. 75 copies printed.

9 **Reader! Lover of Books! Lover of Heaven,** by William Blake.

Toronto, 1981.

Broadside, 41.2x25.5 cms. 125 copies printed to celebrate the opening of "Reader, Lover of Books" exhibition at North York Public Library, 27 May 1981.

(Alan Horne collection)

10 **A Book May Be an Inanimate Thing ... ,** by Bohuslav Martinu.

Toronto, 1990.

Broadside, 31.3x23.5 cms. 100 copies printed to celebrate the centenary of the birth of Bohuslav Martinu, the Czech composer. Set in Bembo and printed on Tweedweave paper.

11 **Sanskrit Poem: The Greeting of Dawn.**

Toronto, 1992.

Broadside, 43x27.7 cms. 80 copies.

12 **Shaking the Peonies,** by Jared Carter.

Toronto, 1992.

Broadside, 61.7x24.8 cms. 25 copies.

14. Barbarian Press. Wood engraving by Stewart Sprague from *Endgrain.* 1995

BARBARIAN PRESS (1978 –

Mission, British Columbia. Crispin and Jan Elsted, proprietors.
12375 Ainsworth Road, RR 8, Mission, British Columbia V2V 5X4

Crispin Elsted was born in Vancouver in 1947. After obtaining an MA in English at the University of British Columbia, he worked in professional theatre, studied and performed music, and wrote and published poetry and essays. In 1977-78, he studied printing with Graham Williams at the Florin Press in Kent, England, and with Jan founded the Barbarian Press there. They returned to Canada in 1978, and established the press in Mission, BC.

"The press has published 16 books and many broadsheets and ephemeral pieces, and has developed a primary interest in poetry (particularly in translation), classics and books about and with wood engraving. I design and handset the books, and occasionally print; Jan does some setting, consults on design, and does the presswork; we are both the editors and publishers of the press. I have lectured widely on book history, the private press, fine book design and publishing and the aesthetics of the book, both here in Canada and in the United States and Great Britain. For several years, I was Contributing Editor of *Fine Print*." (Crispin Elsted)

13 **Table Talk of Ian Hamilton Finlay.**

Mission, 1985. Hand-set in two-line brevier Poliphilus and Blado and printed on English mouldmade paper. Design by Crispin Elsted and press work by Jan Elsted. 32x21 cms. 150 copies printed.

14 **Endgrain: Contemporary Wood Engraving in North America.**

Mission, 1995. Contains 121 engravings selected by the artists and printed from the wood. Accompanying the engravings are introductory essays on Canadian and American wood engraving by Patricia Ainslie and Paul Ritscher respectively, brief biographies of the artists and a bibliography of books on wood engraving. Rosemary Kilbourn cut a frontispiece block, Barry Moser a press device, John DePol a patterned paper design, Ted Staunton a title page block and Nancy Ruth Jackson two press marks. 425 copies (125 for contributors): 250 handset in Joanna Roman and Italic, printed on Zerkall white and cream mouldmade paper and bound in printed paper over boards with a cloth spine and slipcase; and 50 bound in full leather, containing a tipped-in and signed frontispiece.

BLACK SQUIRREL PRESS

Ottawa, Ontario. Otto Graser, proprietor.
21 Arlington Avenue, Ottawa, Ontario K2P 1C1.

The Black Squirrel Press is a small commercial publishing house, but it also issues broadsides in small print numbers. "Otto Graser is a retired architect now luxuriating in print-making, computer graphics and publishing. His art work has appeared in or on various Canadian and US books, anthologies and journals. He is also the proprietor of Arlington Books." (Publisher's note in *In Twenty Words or Less; Poems by David Collins, graphics by Otto Graser*. Black Squirrel Press, 1994).

15 **Poem 2, October 7 (for Brautigan),** by Rob McLennan.

Ottawa, 1992.

Broadside, 35.3x21.4 cms. Graphic by Otto Graser, signed by poet and artist. 50 copies.

BLACKMORE PRESS (1961 –

Victoria, British Columbia. Beverley Blackmore Leech, proprietor.

"Leech is a designer with Morriss Printing, who set up the Blackmore Press while in Vancouver School of Art. [*A Glossary of Typographical Terms* was its first publication.] The press now issues mostly ephemera.." (*From Hand to Hand: Amphora 63*, p. 24.)

16 **A Glossary of Typographical Terms,** by Oliver Simon.

Victoria, 1961. Designed and printed at the Vancouver School of Art, under the direction of Fred Amers, Robert Reid and Ronald Thom. Set in Intertype Garamond and printed on mould-made Golden Hind paper. Illustrated with linocuts printed directly from the blocks. 28.4x24.6 cms. 56 copies.

(On loan from Hugh Anson-Cartwright)

BLIND PIG PRESS (1991 –

Oakville, Ontario. Gregory Smith, proprietor.
#407, 392 Pine Avenue, Oakville, Ontario.

The Blind Pig Press was established in 1991 in St. Catharines, Ontario, "upon the proprietor's graduation from the Nova Scotia College of Art and design, and at the insistence of Bill Poole. The press was set up to provide

'hands-on' typographic experience and experiment and to have fun. Design, hand type-setting, printing, illustration, binding and sometimes writing are done by the proprietor. To date [October 1994] the press has produced three books (with a fourth stated for December 1994), three Wayzgoose signatures and much ephemera. Humour and spiritual themes provide most of the fodder for texts." (Gregory Smith)

17 **Wings; a Fictional Tribute to a Dearly Loved Father,** by Rachel Madison.

St. Catharines, 1993. Handset in Bembo Roman and Weiss initials, and printed on Phoenix Antique Cream from Noranda Forest Recycled Papers. Printed at Grimsby at the Poole Hall Press on a 10x15 Chandler & Price platen press; printing, illustration and binding by Blind Pig Press. 10.0 x 14.7 cms. 50 copies.

BLUE R HAND PRESS (1961 – 65)

Ottawa, Ontario. Robert and Frances Rosewarne, proprietors.

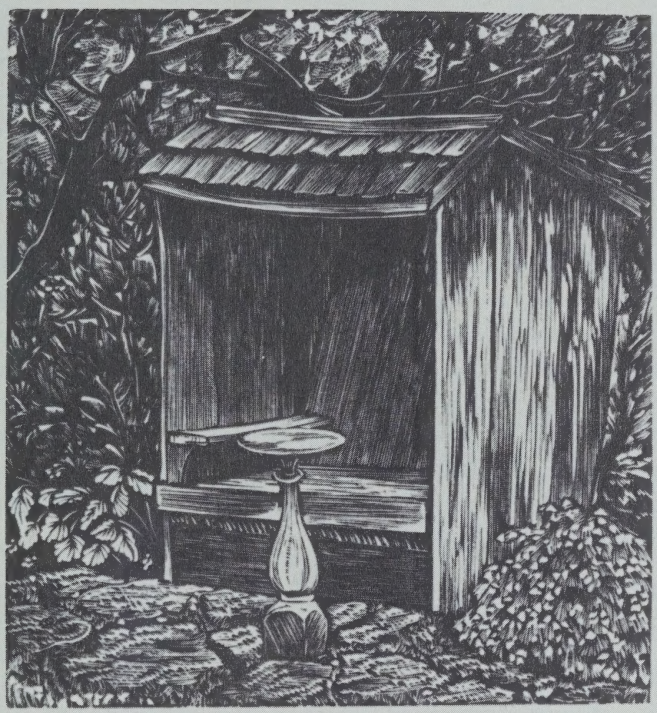
The Rosewarnes were printmakers and, needing a press of their own, discovered the "Blue R" Taylor-Washington press at the *Westport Mirror* [Ontario]. "Bob bought Carter's reprint of Moxon and we set to work. Jay Macpherson gave us two Emblem books to do; Bob did the illustrations for both books. Then in May 1965 the studio burnt and the beautiful Blue R press was damaged too much for our pocket book to repair." (Frances Rosewarne in *Reader, Lover of Books*, p. 24)

18 **Wind in a Rocky Country,** by Alden Nowlen.

Ottawa, 1961 (published by Emblem Books, Toronto). Hand-set in Lanston Light Gothic and Franklin Gothic Condensed, with linocuts by Robert Rosewarne. 23.7x15.8 cms. 300 copies printed.
(On loan from North York Public Library)

19 **The Blur in Between: Poems 1960-61,** by Alfred Purdy.

Ottawa, 1962 (published by Emblem Books, Toronto). Hand-set in Light Gothic, with linocuts by Robert Rosewarne. 16x25 cms. 300 copies printed.
(On loan from North York Public Library)



a favourite spot for contemplation or for a heart to heart talk amidst the sweet scent of a summer evening.

21. Gerard Brender À Brandis. *Heritage in Stone.* 1989

GERARD BRENDER À BRANDIS (1969 –

Stratford, Ontario. Gerard Brender à Brandis, proprietor.
249 Ontario Street, Stratford, Ontario N5A 3H6.

"The Branstead Press was my name for my books as long as I lived on my parent's country place [in Carlisle, Ontario]— 1969-85 — at which time I built my own house. Since that time I have simply published under my own name. I started producing a very small number of one-of-a-kind books with my engravings and people liked them so much that I decided to buy some type and a press and 'really' print books. So I came to printing from a desire to see my engravings given the best possible presentation. I love the fact that a book creates a private space for one or two people. There is no glass between viewer and engraving, as in the framed print. A book is portable; one easily turns it or carries it to the best light, which one rarely does with a framed work. And finally, there is the wonderful combination of the literary (textual) material as partner to the visual image. Perhaps I should also mention my delight in the tactile quality of *some* books, and I try to emphasize that in my own work, with rough paper, deckle edges, and fairly rough fabrics for bindings — as little of the smooth and glossy as possible.

Because my reason for printing was to present my wood engravings, my books are at least as much picture as text, often more. There was a book on Cape Cod, called *More Than Sand and Sea*, followed by a book on the Avalon Peninsula of Newfoundland, called *Rock Garden of the Atlantic*. I also printed poetry, some by my sister but also by others; *With a Cheerful Heart* is a book of Ontario wild flowers with a text made up of quotations from Catharine Parr Traill; and there were three children's books. So you can see that there was no category of subject at all, just whatever I happened to be enthusiastic about at the time." (Gerard Brender à Brandis)

20 **Dark Flowers: Seven Wood-Engravings** by Gerard Brender à Brandis.

Carlisle, Branstead Press, 1970. The engravings were hand-burnished on to Japanese paper. Bound and inserted in a slip case. 32.7x24.6 cms. 30 copies printed thus.

(On loan from North York Public Library)

21 **Heritage in Stone: Yosef Drenters and the Rockwood Academy,** by Barbara Smiley.

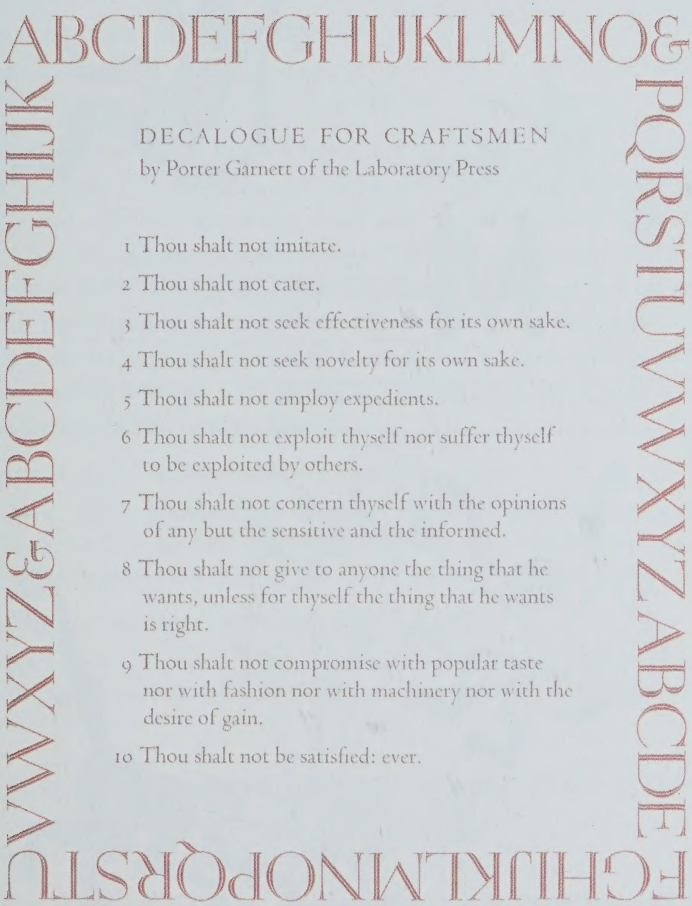
WILLIAM BLAKE

Reader! lover of books! lover of heaven,
And of that God from whom all books are given,
Who in mysterious Sinai's awful cave
To Man the wondrous art of writing gave:
Again he speaks in thunder and in fire!
Thunder of Thought, & flames of fierce desire:
Even from the depths of Hell his voice I hear
Within the unfathom'd caverns of my Ear.
Therefore I print; nor vain my types shall be:
Heaven, Earth & Hell henceforth shall live in harmony.

125 copies were printed by William Ruetter at The Aliquando Press, Toronto
to celebrate the opening of *Reader, Lover of Books*, 27 May 1981.

9. Aliquando Press. *Reader! Lover of Books!* 1981

34. Éditions du Silence. *L'Escargot Nommé*. 1993


ABCDEFGHIJKLMNO&
PQRSTUVWXYZABCDE
FGHIJKLMNOPQRSTU
VWXYZ&ABCDEFGHIJK
DECALOGUE FOR CRAFTSMEN
by Porter Garnett of the Laboratory Press
1 Thou shalt not imitate.
2 Thou shalt not cater.
3 Thou shalt not seek effectiveness for its own sake.
4 Thou shalt not seek novelty for its own sake.
5 Thou shalt not employ expedients.
6 Thou shalt not exploit thyself nor suffer thyself to be exploited by others.
7 Thou shalt not concern thyself with the opinions of any but the sensitive and the informed.
8 Thou shalt not give to anyone the thing that he wants, unless for thyself the thing that he wants is right.
9 Thou shalt not compromise with popular taste nor with fashion nor with machinery nor with the desire of gain.
10 Thou shalt not be satisfied: ever.
250 copies printed at imprimerie dromadaire to celebrate the 10th anniversary of the Grimsby Wayzgoose

56. Imprimerie Dromadaire. *Decalogue for Craftsmen.* 1988

MONKEYS are clowns of the jungle. They climb up and down, chase each other, make faces and hang by their tails. They are intelligent and sociable, always travelling in bands as they move from place to place – here today, gone tomorrow. When in the deep silence of the jungle a tiger is creeping after his prey, who starts that hellish noise above his head? the Monkeys, of course. They follow him, swinging through the tree-tops, howling and yelling. He wishes he could swing after them, but he doesn't know how because he is a tiger.

76. Robert Reid. *Kuthan's Menagerie of Interesting Zoo Animals.* 1960

Stratford, 1989. Handset in Libra type and printed on Maidstone paper on an Albion press. The wood engravings are by Gerard Brender à Brandis who also designed the linen used for the cover and the slip jacket. Slipcases and chemises were made by Bookcrafters. 24.6x16.3 cms. 160 copies printed.

CASTLE PAPER AND PRESS (1992 –

Calgary, Alberta. Brian Queen, proprietor.
1007F — 55 Avenue N.E., Calgary, Alberta T2E 6W1.

"I established the Castle Paper & Press in 1992. I know what good printing looks like but I'm certainly not there yet. I am first and foremost a papermaker. My first press was a 100-year old Pearl platen which I still own. Next I found an old Ludlow type casting machine and a Vandercook SP15 proof press which I use almost exclusively. For my last keepsake I used my newly acquired computer and Corel 4 to create and proof the text after which I had a photopolymer plate made ... I have just started working on my first book about petroglyphs at Writing on Stone Provincial Park in southern Alberta." (Brian Queen)

22 **Snow Angels on Nose Hill,** by Aretha Van Herk.

Calgary, 1994. Broadside. A keepsake for the Friends of Aquila Books. Woodblock by Peter Mortimer-Rae, handmade paper and letterpress printing by Brian Queen. 21.8x14 cms. 200 copies printed.

23 **Rochester Institute of Technology ...**

Calgary, 1994. Broadside. A keepsake, with handmade paper, wood engraving and letterpress printing by Brian Queen. 21.8x14 cms. 96 copies printed.

CHESHIRE CAT PRESS/COLUMBUS STREET PRESS (1984 –

Toronto, Ontario. George and Michelle Walker, proprietors.
73 Berkshire Avenue, Toronto, Ontario M4N 2Z6.

Born in Brantford, Ontario, George Walker is a wood engraver and a member of the faculty at the Ontario College of Arts, specializing in printmaking and the book arts. He has been co-ordinator of the OCA annual Book Arts Fair since 1984, and co-ordinator of the biennial OCA Printmaking Anthology (OCAP) since 1986. The Columbus Street Press was established by George and Michelle Walker in 1984, and is responsible

for most of the books, using a Vandercook SP15 proof press. The "Alice" books (and another one is in preparation) was done at the Cheshire Cat Press, a collaborative venture of George Walker, Bill Poole and Joseph Brabant. The Wind of Change Press, which issued two books, was a joint international venture with Roger Burford Mason, based in Canada and England.

24 **Alice's Adventures in Wonderland,** by Lewis Caroll.

Toronto, Cheshire Cat Press, 1988. With 96 wood engravings printed in different colours, by George Walker, and edited by Joseph Brabant. Printed by Bill Poole at the Poole Hall Press, Grimsby. 29.8x22.7 cms. 177 copies printed.

CHURCH STREET PRESS (1987 –

Parry Sound, Ontario. Alan Stein, proprietor.
41 Church Street, Parry Sound, Ontario P2A 1Y6.

Born in Toronto, Alan Stein studied art in Ontario and Great Britain, specializing in stained glass. He moved to Parry Sound in 1987 where he opened Parry Sound Books, a general bookstore, and The Church Street Press, a private press where all books are hand printed and illustrated by the artists with wood engravings or linocuts. He has had many commissions for stained glass in Ontario, and exhibited his stained glass work and paintings widely throughout Ontario. He has produced seven books, including *Islands,* the folio of prints displayed in this exhibition. All the books are hand set and have been produced on a Vandercook Proof Press #4 or a 10x15 Chandler & Price platen press. (Information from Alan Stein)

25 **Islands**.

Parry Sound, 1994. Folio of prints, printed on Rives B.F.K. 90 lb paper, with acid-free tissue dividers between each print. 20 copies.

26 **Outside of a Dog ... ,** by Groucho Marx.

Parry Sound. Broadside, 45.3x30.5 cms. Signed by printer. 25 copies.

COACH HOUSE PRESS/COACH HOUSE PRINTING (1965 –

Toronto, Ontario. Stan Bevington, proprietor.
401 (rear) Huron Street, Toronto, Ontario M5S 2G5.

Stan Bevington studied for a fine arts degree from the University of Toronto, and attended a series of lectures on typography during a year at the Ontario College of Art. Inspired by a series of Canadian poetry books, published by McClelland and Stewart under the direction of Frank Newfeld, he began his own press in February 1965, hand-setting and printing in the old craft tradition. Coach House Printing is now a commercial printing shop in the forefront of Macintosh-based computer graphics, and also produces, from time to time, short-run books to show what can be done with the new technology.

27 **The LSD Leacock;** Poems by Joe Rosenblatt.

Toronto, 1966. With eighteen illustrations by R. Daigneault. Machine set by the printer in Linotype Helvetica with Rounded Ornamented. Illustrations drawn on rough paper and fine-lined. Green paper wrappers, silk screened, lithographed and letterpress printed. 19.5x16.3 cms. 500 copies printed.
(On loan from Stan Bevington)

28 **Organon Vocis Organalis,** by Matthew Remski.

Toronto, 1994. The pages were created on a Macintosh computer, using a variety of postscript tools. Lithographed; adhesive-bound, and cut flush. 21x11 cms. 250 copies printed.

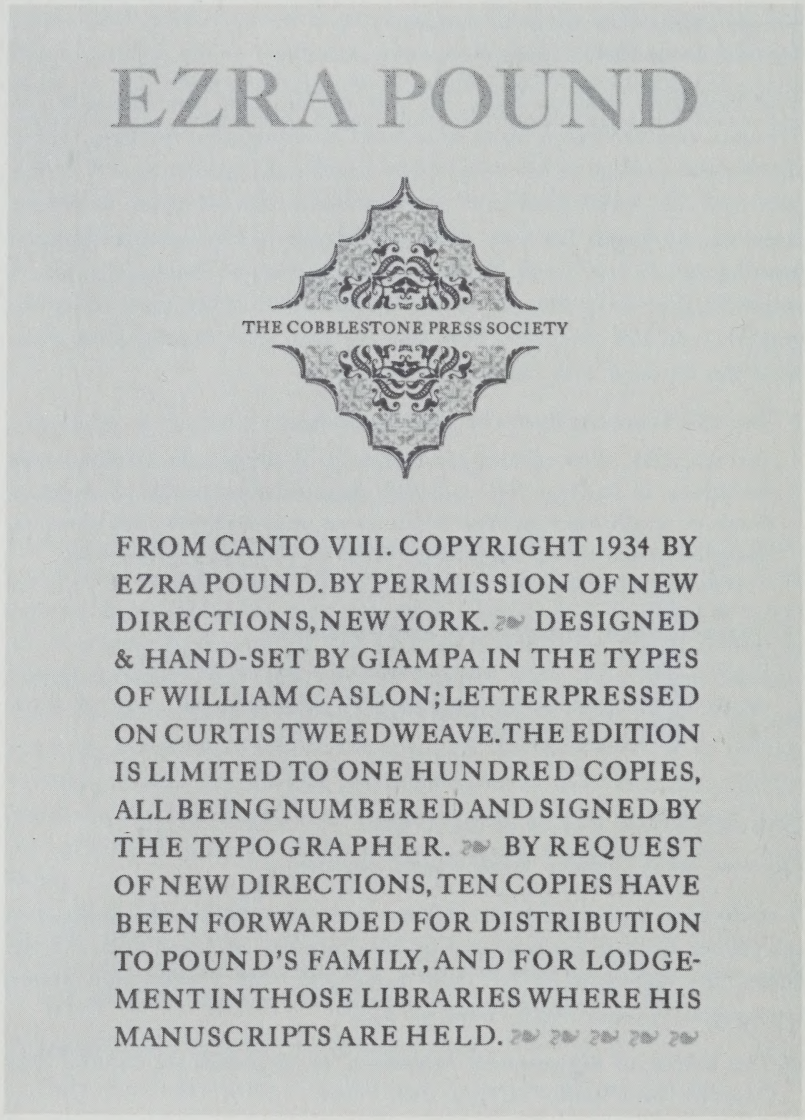
COBBLESTONE PRESS (1975 – 81)

Vancouver, British Columbia. Gerald Giampa, proprietor.

"Cobblestone was an imprint of Vancouver typographer and letterpress job printer Gerald Giampa, used by him between 1975 and 1981. All the books are distinguished by their presswork, ink colour and period typography." (*Ocean, Paper, Stone*, p. 92.)

29 **The Letter of Sigismundo Malatesta to Giovanni de Medici (An Excerpt from Canto VIII),** by Ezra Pound.

Vancouver, 1977. Hand-set in Caslon, and printed on Curtis Tweedweave paper. 28.2x19 cms. 100 copies printed.
(On loan from North York Public Library)


EZRA POUND
THE COBBLESTONE PRESS SOCIETY
FROM CANTO VIII. COPYRIGHT 1934 BY EZRA POUND. BY PERMISSION OF NEW DIRECTIONS, NEW YORK. DESIGNED & HAND-SET BY GIAMPA IN THE TYPES OF WILLIAM CASLON; LETTERPRESSED ON CURTIS TWEEDWEAVE. THE EDITION IS LIMITED TO ONE HUNDRED COPIES, ALL BEING NUMBERED AND SIGNED BY THE TYPOGRAPHER. BY REQUEST OF NEW DIRECTIONS, TEN COPIES HAVE BEEN FORWARDED FOR DISTRIBUTION TO POUND'S FAMILY, AND FOR LODGEMENT IN THOSE LIBRARIES WHERE HIS MANUSCRIPTS ARE HELD.

29. Cobblestone Press. Colophon from *The Letter of Sigismundo Malatesta*. 1977

30 **Under the Mistletoe,** by Charles Dickens.

Vancouver, 1978. Design and typography by Gerald Giampa, hand-set in Kennerly Old Style, printed on Curtis Tweedweave paper, and bound by Courtland Benson. 15x11.5 cms.

(On loan from North York Public Library)

COWAN AND TETLEY (1984 –

Cumberland, British Columbia. Priscilla Tetley and Derek Cowan, proprietors. PO Box 671, Cumberland, British Columbia V0R 1S0.

The press "started in 1984, and has printed and bound twelve books, all artist's or poetry books, and all printed letter press." (Priscilla Tetley)

31 **Winter,** by Tim Crawford.

Cumberland, 1991. With wood engravings by Derek Cowan; printed on Harold Innis paper, hand-made by La Papeterie St-Armand. 14.3x11.2 cms. 75 copies printed.

DREADNAUGHT (1973 –

Toronto, Ontario. Robert MacDonald, proprietor.

"Dreadnaught was created to express the juvenile yearning for publication without restriction of a couple of dope-crazed troublemakers. It became the publisher of a *very* underground newspaper ... which sank within a year. Later, inspired by similar subterranean efforts, it reared its head again and launched a series of ill-considered, hopelessly precious booklets and broadsides which it has yet to recover from ... Dreadnaught is now a mature hydra and is busily headed off in all directions at once. It has managed by stealth to accumulate an extensive typographic potential and a lot of reservations about private individuals working in isolation. Now happily entrenched in the co-operative sector, Dreadnaught hopes to contribute significantly to the art and craft of publishing." (Robert MacDonald, in *Reader, Lover of Books, 2*, p. 30.)

32 **52 Pickup.**

Toronto, 1976. A collection of fifty-two poems, edited by Greg Gatenby, and printed as single sheets of varying sizes housed in a slip case 17x13 cms. "These poems were not published solely to become the hoarded gems of collectors.

They are meant to be read, savoured, and shared with other aficionados of the poetic and typographic arts." (Greg Gatenby)

ÉDITIONS DU SILENCE (1980 –

Montréal, Quebec. Pierre Filion, proprietor.
1124, rue Marie-Anne est, Montréal, Quebec H2J 2B7.

Founded in 1980, les Éditions du Silence publishes short texts, mostly those previously unpublished, including poetry, fiction, essays, and letters. Following the collaboration of writers and illustrators, the books are produced entirely by hand methods: hand-printed on fine paper, using letterpress or wooden type, illustrated with serigraphs or monotypes, hand-bound and often provided with slip cases. "Les Éditions du Silence sont donc bien décidées à poursuivre cette recherche expérimentale qui fait du livre non plus seulement un objet commercial lié à l'actualité littéraire, mais bien un vrai livre, simple, précieux, qu'il est bon de retrouver dans le silence favorisant l'imaginaire, ces voyages hors du temps." (Claude Haeffely, "L'Art du Livre" *Le Journal ARQ*, Hiver-Printemps 1991, p. 7)

33 **Les Animaux dans Pantalons,** by Fritz Grasshoff.

Montréal, 1991.

Hand-set in Garamond, printed on a proofing press by Gilles Bédard on Carlyle Japan paper, and bound by hand, Grasshoff's fables were translated from German by Marie-Elisabeth Morf and Pierre Filion, and revised by Hans-Jürgen Greif. 31x20.5 cms. 150 copies printed, signed by Fritz Grasshoff.

34 **L'Escargot Nommé T,** by Antoine Pentsch.

Montréal, 1993.

Includes hand-printed monotype illustrations. 31.5x24.3 cms.

ÉDITIONS SENTINELLE (1963? –

Montréal, Quebec.

35 **Nagoseteoalesit [La Naissence du Soleil]**

Montréal, 1966. Text consists of fragments of the mythology of ancient Micmac Indians, illustrated with fifteen coloured wood engravings by twelve children (aged 8–11 years) from the Gesgapégiag (Maria Reserve). Text printed on Arches paper, engravings on Statesman Script. Woodblocks printed

by Françoise Bujold and Pierre Guillaume; text printed in Schoolbook by Pierre Guillaume. 25x33 cms. 70 copies in unbound sections in a linen case. (An earlier, similar book, *Une Fleur Debout dans un Canot*, a poem by Françoise Bujold, was published in 50 copies with fourteen coloured wood engravings by Micmac children.)

(On loan from Metropolitan Toronto Reference Library: displayed only in Toronto)

THE FOUR HUMOURS PRESS (1975? –

Winnipeg, Manitoba.
St. Paul's College, University of Manitoba, Winnipeg, Manitoba.

36 **What Is on Fire Is Happening,** by Kenneth McRobbie.

Winnipeg, 1975. Hand-set in Goudy Old Style by Susan Turner and Heidi Muench and printed on a Chandler & Price 8x12 platen press, with line drawings by Tom Lovatt. 22.8x14.8 cms. 464 copies printed.

(On loan from North York Public Library)

37 **Poems and Quotations,** by Andrew Patton.

Winnipeg, 1975. Hand-set by Janice Gurney and Susan Turner in Centaur and Arrighi, printed on Deluxe Book paper on a Chandler & Price press, with line illustrations by Margaret Tettero. 22.5x14.7 cms. 450 copies printed.

(On loan from North York Public Library)

GAUNTLET PRESS (1959 –

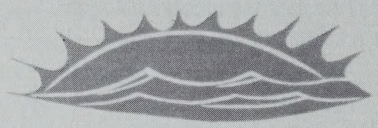
Toronto, Ontario. Richard Outram and Barbara Howard, proprietors.

"Barbara Howard and Richard Outram founded The Gauntlet Press in 1959, the better to learn something of the intricacies of typography, design and printing, and to further Ms Howard's interest in wood engraving and book-binding. The primary preoccupation of the Press has been to investigate various ways of combining most meaningfully image and word into a coherent, symbiotic whole." (Richard Outram)

38 **Creatures,** by Richard Outram.

Toronto, 1972. With twelve wood engravings by Barbara Howard, printed in different colours. Hand-set in Bembo and Cochin Open. 24.6x15.8 cms. 60 copies printed.

(On loan from North York Public Library)



Mermaid Waiting

THOUGH I was constantly caressed,
Slow wave on wave,
No infant suckled my salt breast:

And I was wracked with every tide;
And saw your sail
And offered you an ardent bride:

O Mariner, forgive those arts,
That sensual song,
That promised you true woman's parts:

An ocean shuddered as we cleaved;
Hot flesh, cold fish;
A mortal drowned, a Child conceived!

40. Gauntlet Press. *Mermaid Waiting.* 1967

39 **Arbor,** by Richard Outram.

Toronto, 1976. With nine wood engravings by Barbara Howard, printed in different colours. Hand-set in bembo and Cochin Open. 22x15 cms. 60 copies printed.

(On loan from North York Public Library)

40 **Mermaid Waiting,** by Richard Outram.

Toronto, Ontario, 1967.

Broadside, 40x19.6 cms. For Christmas 1967.

(On loan from North York Public Library)

41 **Under Other Moons,** by Richard Outram.

Toronto, 1970.

Broadside, 35x15 cms. For Christmas 1970.

(On loan from North York Public Library)

42 **Eros Incarnate,** by Richard Outram.

Toronto, 1972.

Broadside, 44.2x14.3 cms. For Valentine's Day, 1972.

(On loan from North York Public Library)

GOLDEN DOG PRESS (1933 – 39)

Toronto, Ontario. J. Kemp Waldie, proprietor.

Dismayed at the poor quality of typographic design, printing and binding generally evident in the commercial book industry of the time in Canada, and influenced by revived interest in the crafts of printing and wood engraving in Europe, Kemp Waldie decided to stimulate the Canadian industry. He imported fonts for his publications and used Canadian craftsmen to illustrate them. The type was hand-set at the press, and the books printed and bound under his direction in other shops.

43 **Første Jule.**

Toronto, 1933. With two drawings by Laurence Hyde. Hand-set in Lutetia, and bound in metallic silver paper covers. 28.8x22.7 cms.

(From a private collection)

44 **Engravings for Macbeth: Fourteen Wood Engravings,** by Laurence Hyde.

Toronto, 1939. Extracts from the first folio edition of *Macbeth,* set in Janson, printed by the Davis Printing Company, and spiral bound in metallic silver paper covers. 31.6x22.7 cms.

(From a private collection)

GREYN FOREST PRESS (1979 –

Toronto, Ontario. Elizabeth Forrest, proprietor.

"The contiguous and traditional format of the book has provided a foil for the variety of expression I wanted to experience as an artist working in lithography." (Elizabeth Forrest, in *Reader, Lover of Books 2*, p. 40)

45 **Winnow-Wing,** by Marshall Hryciuk.

Toronto, 1980. Conceived, visualized and printed by Elizabeth Forrest. Lithographic illustrations were printed at the Ontario College of Art on a Praga lithographic press; the text hand-set in Caslon Old Style and printed at Greyn Forest Press on a Chicago Potter proofing press on Arches crème paper. Binding by John Van Huizen. 34.2x26.3 cms. 25 copies printed.

(On loan from North York Public Library)

GUILD OF HAND PRINTERS (1959 –

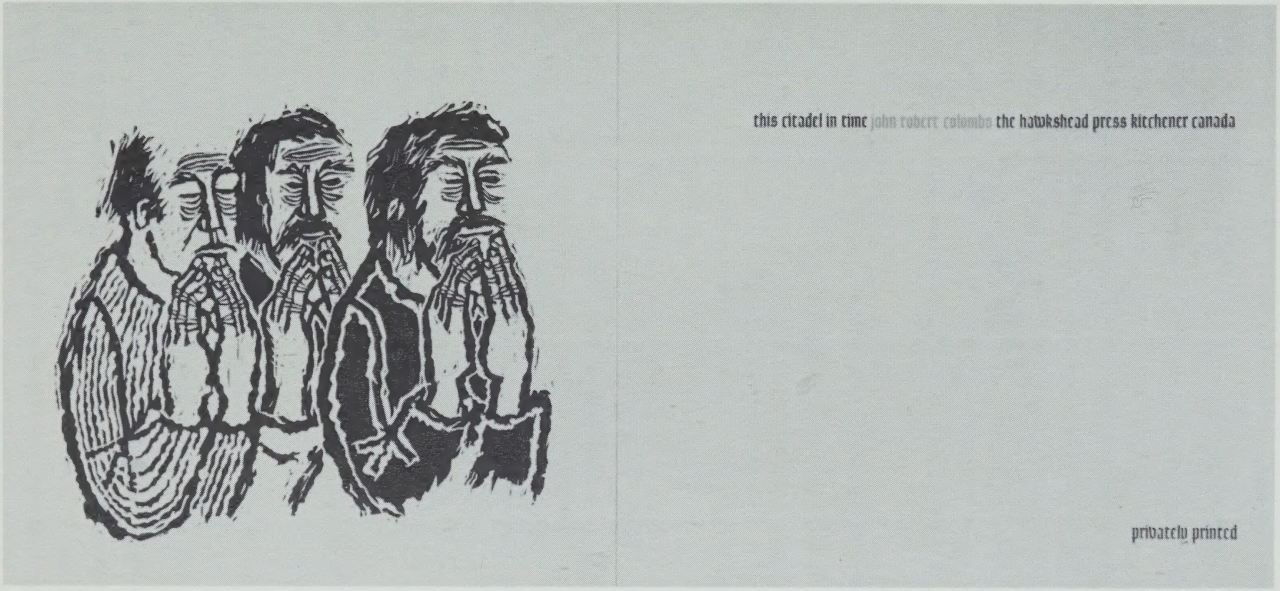
Don Mills, Ontario.

The Guild of Hand Printers was launched in 1959 by five founding members: Carl Dair, Gus Rueter, Harold Kurschenska, E.J. Mulrooney, and John Robert Colombo. "The Guild is a group who have a craftsmanly interest in printing and its allied arts and print for pleasure and not particularly for profit. They are concerned with the preservation of their craft and wish to promote an appreciation of work printed as much as possible by hand." (Donald Duncan in *Reader, Lover of Books*, p. 44)

46 **Wrongfount Six: Carl Dair in Quotes.**

Don Mills, 1968. Separate sections printed by various private press and other printers. 31.4x23.5 cms.

(On loan from North York Public Library)



47. Hawkshead Press. *This Citadel in Time.* 1958

HAWKSHEAD PRESS (1958 – 61)

Kitchener and Toronto, Ontario. John Robert Colombo, proprietor.

Using a small Adana hand-press and a much larger Chandler-Gordon treadle press, the Hawkshead Press was founded "to explore the relationship between form and content in a typographic fashion, and to print but not publish my own poems and those of my friends. At the same time it provided a smooth transition from graduate school to the world of professional publishing, and it acted as an alternative to the First Floor Club and The Bohemian Embassy where the stress was on not the printed but the spoken word." (John Robert Colombo, from *Reader, Lover of Books*, p. 47.)

47 **This Citadel in Time,** by John Robert Colombo.

Kitchener, Hawkshead Press, [1958]. Designed by Harold Kurschenska, hand-set in Spectrum. The linocut frontispiece is by Andy Begg, and that on the colophon by Ron Richards. 20.9x22.6 cms.

(On loan from North York Public Library)

HEINRICH HEINE PRESS (1963 –

Don Mills and Kingston, Ontario. Peter Dorn, proprietor.

"It all started very simply. I was working as a journeyman compositor, with everyone telling me how to set type — badly. Only it happened that a Carl Dair lived in Toronto, a Gus Rueter, a Harold Kurschenka, a John Robert Colombo, and there existed (sort of) a Guild of Hand Printers. These people loved type and the bite of print as I found out at one of their 'meetings' in a Willowdale backyard, to which a friend dragged me. Sitting in the grass they cursed this particular ink and loved that particular paper, had troubles with swollen rollers, and had another beer.

I rushed to rescue a table top 10x6½ Chandler & Price that I had seen at a bookstore. The Guild wanted to issue another portfolio, *Wrongfount 2*, and I wanted to be with them.

Heine's writings, poetry and ideology delighted and enlightened me. He became a personal, meaningful experience, in the same way, I feel, that private printing is a personal experience, printing meaningful things. These feelings make up the 'idealistic' birth of the Heinrich Heine Press." (Peter Dorn, abridged from *Reader, Lover of Books*, pp. 96-7)

49. Heinrich Heine Press. *Reflections on Love.* 1969

DISCOVERY

chiaroscuro consciousness
shades of known & unknown superimpose,
lightening dark, darkening light,
remove redoubtable region of fear
in skull shaped, brain shaped
credulity along edges.

the embryonic idea attains viability
rotates upon invisible axis
incoherently as elongated pole
world invades the universe,
cuts a curve out of dimension,
spins from pin point nucleus, love.

womb quivers and contracts
expells in soft agony,
understanding shattered into nuclei
in brain's beat,
in heart's throb.

48 **Miraculous Montages,** by John Robert Colombo.

Don Mills, 1966. Separate sheets, issued in an envelope. Designed, machine set in Linotype Optima, and hand-printed by Peter Dorn, with illustrations by Don Jean-Louis. 30x18.3 cms. 150 copies printed.

(On loan from North York Public Library)

49 **Reflections on Love,** by Stephanie J. Nynych.

Don Mills, 1969. With illustrations by Jennifer Ryder-Jones. Machine set in Monotype Scotch Roman, bound by Anton Lucas. 26.5x20.9 cms. 193 copies printed.

(On loan from North York Public Library)

HERALD PRESS (1930? –

Montréal, Quebec.

50 **Metropolitan Museum,** poeme par Robert Choquette.

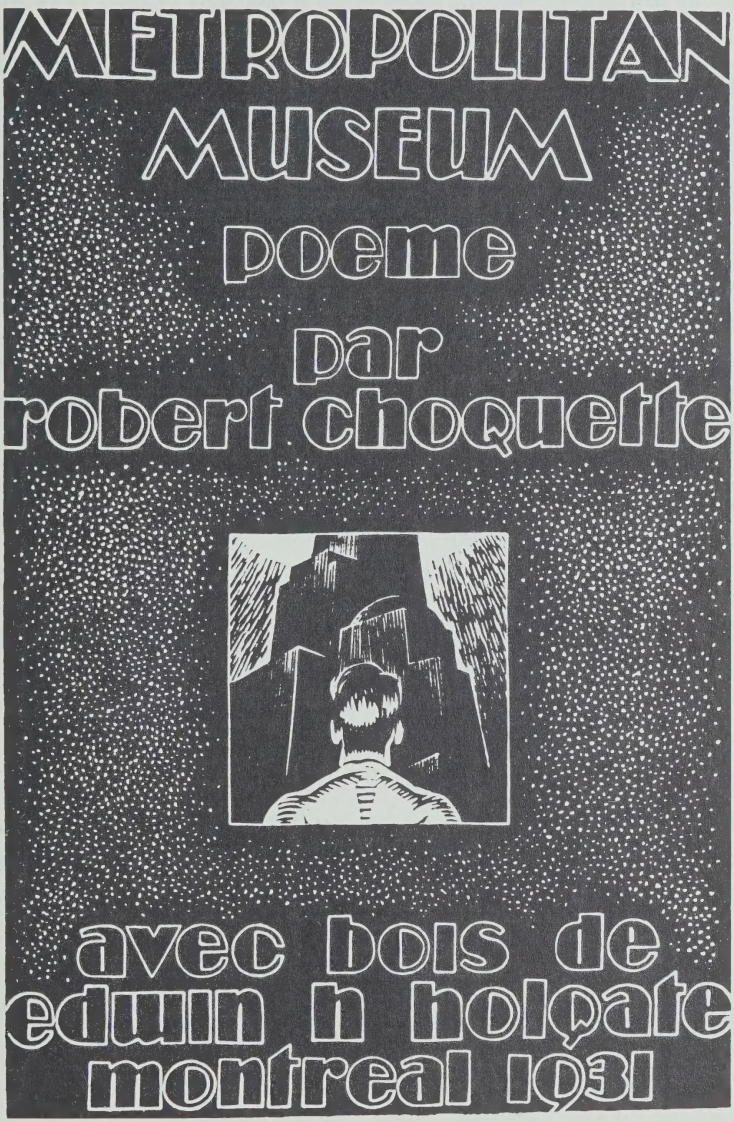
Montréal, 1931. Typographic design by Charles H. Barnard, with wood engravings by Edwin H. Holgate. Printed on Medway paper. 30x23.5 cms. 475 copies printed.

(On loan from the Metropolitan Toronto Reference Library: displayed only in Toronto)

IMPRIMERIE DROMADAIRE/NIGHTSHADE PRESS (1976 –

Toronto, Ontario. Glenn Goluska, proprietor.
4710 rue St. Ambroise, Montréal, Quebec H4C 2C7.

"Imprimerie Dromadaire began in Chicago where I was working for a foreign-language typesetting company and attempting, with little success, to print at home on a battered Poco proof press. Returning to Toronto to work at The Coach House Press, I found myself living in a veritable ghetto of hand printers ... The encouragement and advice of Will Rueter, Stan Bevington, and especially Robert MacDonald, whose press I used initially, led to a spate of broadsides and other ephemera. Now we have a Vandercook in the kitchen ... The press's main concerns are typography and letterforms, literature (particularly Russian) in translation, and an obsession with wood type." (Glenn Goluska in *Reader, Lover of Books*, p. 53.) Glenn Goluska recently moved to Montréal to work for Phyllis Lambert at the Canadian Centre for Architecture, designing catalogues,



50. Herald Press. *Metropolitan Museum.* 1931

posters and other publications. After a dormant period of six years since 1989, we are eagerly awaiting more of his impeccably printed work from his own press.

51 **The Cry of Distant Ants,** by Alexander Urusov.

Toronto, Imprimerie Dromadaire, 1978. Translated by Glenn Goluska, with eight coloured linocut illustrations by Glenn and Anne Goluska. The first book of the Imprimerie Dromadaire by the Goluskas, hand-set in Palatino and Egyptian Bold Condensed .Japanese sewing. 24.3x16 cms. In a slip case 25x17 cms. 50 copies printed.

(On loan from North York Public Library)

52 **Snake Poems,** by Margaret Atwood.

Toronto, Salamander Press, 1983. Designed, composed and printed at the Nightshade Press, Toronto, by Glenn Goluska on single sheets of paper from the Imago Hand Paper Mill, Oakland, California; then concertina-folded with eight folds, and bound by Anne Goluska. Set in Linotype Falcon and foundry Reiner Script. 22x13.5 cms. 100 copies printed.

53 **Groves,** by Thomas Traherne, edited by D.D.C. Chambers from the Dobell Folio, Bodleian MS Poet.c.42.

Toronto, Stoneyground Press, 1987. Printed by Glenn Goluska in Toronto at the Nightshade Press, in two colours. Hand-set in Janson and printed on Acid Free Mohawk Letterpress Text paper. Sewn in covers of handmade Barcham Green India Office paper. 29.2x19.7 cms. 100 copies printed.

54 **Pauline Butling in Campbell Lake,** by George Bowering.

Toronto, nd.

Broadside, 28x17.8 cms.

55 **If, the Book We Are Reading, ... ,** by Franz Kafka.

Toronto, 1988.

Broadside, 29.5x18 cms.200 copies printed for the 5th anniversary of the founding of the Canadian Bookbinders and Book Artists Guild.

56 **Decalogue for Craftsmen,** by Porter Garnett.

Toronto, [1988]

Broadside, 45.7x31.7 cms. 250 copies printed at Imprimerie Dromadaire to celebrate the 10th anniversary of the Grimsby Wayzgoose.

(Alan Horne collection)

51. Imprimerie Dromadaire. *The Cry of Distant Ants.* 1978

LE NEZ PRESS (1983 –

Grimsby, Ontario. Michael Dobson, proprietor.
Box 285, Grimsby, Ontario L3M 4G5.

Michael Dobson is primarily a watercolour artist, whose landscapes have won numerous awards and are represented in many public and private collections in Canada, the United States and Britain. Established in 1983, the Le Nez Press's first endeavours were the printing of broadsides. Using a Chandler & Price press, it has evolved to print solely those books with Michael Dobson's illustrations, and most recently, the books are both written and illustrated by the artist/printer.

57 **Along the Line of the Smoky Hills: Twenty-One Selected Poems** by William Wilfred Campbell.

Grimsby, 1992. Illustrated with fourteen watercolour monoprints by Michael Dobson. Printed in Palatino Linotype cast by R.J. Gettingby, Stouffville, Ontario, on Velin Cuve B.F.K.Rives Blanc paper, using a 10x15 Chandler & Price platen press. Bound by John Van Huizen, St. Catherines, Ontario. 20 copies printed.

(On loan from Michael Dobson)

LOCKS' PRESS (1979 –

Kingston, Ontario. Fred and Margaret Lock, proprietors.
231 Johnson Street, Kingston, Ontario K7L 1Y2.

The Locks "began printing in 1979, in Brisbane, Australia, but in 1987 they moved to Kingston. Their two main aims are to publish literature written before 1900 which deserves to be better known, combining handsome formats with scholarly texts, and to provide a vehicle for Margaret's illustrations. The press has published ten books, nine pamphlets and eight broadsides. The production is slow as everything is done by hand. The type is hand set, the type and illustrations are printed on a proofing press, and the sheets are bound by hand. The books are printed on hand-made paper in small editions, between 35 and 85 copies. The texts reflect the Locks' interests. Fred is interested in classical Greek and Latin literature, medieval and eighteenth century English literature, and in translation — about a third of the press's bibliography includes translations by him. Margaret looks for texts that can be illustrated with her woodcuts, and has

Lapis Lazuli

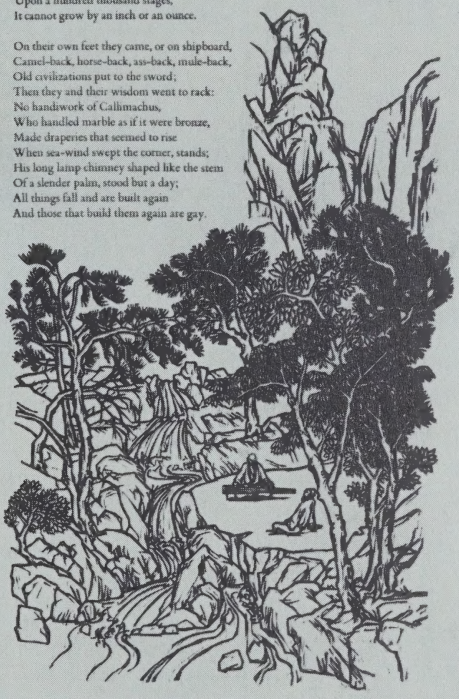
I have heard that hysterical women say
They are sick of the palette and fiddle-bow,
Of poets that are always gay,
For everybody knows or else should know
That if nothing drastic is done
Aeroplane and Zeppelin will come out,
Pitch like King Billy bomb-balls in
Until the town lie beaten flat.

All perform their tragic play,
There struts Hamlet, there is Lear,
That's Ophelia, that Cordelia;
Yet they, should the last scene be there
The great stage curtain about to drop,
If worthy their prominent part in the play,
Do not break up their lines to weep.
They know that Hamlet and Lear are gay;
Gaiety transfiguring all that dread:
All men have aimed at, found and lost;
Black out; Heaven blazing into the head:
Tragedy wrought to its uttermost.
Though Hamlet rambles and Lear rages,
And all the drop-scenes drop at once
Upon a hundred thousand stages,
It cannot grow by an inch or an ounce.

On their own feet they came, or on shipboard,
Camel-back, horse-back, ass-back, mule-back,
Old civilizations put to the sword;
Then they and their wisdom went to rack:
No handiwork of Callimachus,
Who handled marble as if it were bronze,
Made draperies that seemed to rise
When sea-wind swept the corner, stands;
His long lamp chimney shaped like the stem
Of a slender palm, stood but a day;
All things fall and are built again
And those that build them again are gay.

Two Chinamen, behind them a third,
Are carved in Lapis Lazuli,
Over them flies a long-legged bird,
A symbol of longevity;
The third, doubtless a serving-man,
Carries a musical instrument.

Every discoloration of the stone,
Every accidental crack or dent
Seems a water-course or an avalanche,
Or lofty slope where it still snows
Though doubtless plum or cherry-branch
Sweetens the little half-way house
Those Chinamen climb towards, and I
Delight to imagine them seated there;
There, on the mountain and the sky,
On all the tragic scene they stare;
One asks for mournful melodies;
Accomplished fingers begin to play;
Their eyes mid many wrinkles, their eyes,
Their ancient, glittering eyes, are gay.



Lapis Lazuli, by W. B. Yeats, was first published in March 1938 in the *London Mercury*. The woodcut is based on Wen Jia's painting *Stop playing the qin and start listening to the rain*, 1535. Eighty-five copies were printed by Fred & Margaret Lock, Locks' Press, Kingston, December 1990; twenty-five were for sale.

59. Lock's Press. *Lapis Lazuli*. 1990

a preference for didactic narrative. This has led to a varied book list: a translation from Semonides of Amorgos by Joseph Addison (the only book the press has published with illustrations by an artist friend), letters by Jane Austen, a fairy tale and a Latin poem by Samuel Johnson, a poem in Middle English and another in Provençal, a collection of nursery rhymes, a poem by Edward Lear, and a story by Leo Tolstoy. Margaret, who designs the books, says 'I try to present the text in such a way that the viewer will feel compelled to read it. The piece has succeeded if people find reading the text in that format, with those illustrations, a satisfying experience. My design is conservative: most readers will be unaware of the individual components of the design or of the decisions that went into making it. Nevertheless, the design accentuates certain aspects of the text, and I hope that the reader's remembrance of the text will be coloured by my imagination.'" (Margaret Lock)

58 **Know Thyself,** by Samuel Johnson.

Kingston, 1992. Handset in Bembo type, and printed on Twinrocker's Not Quite White wove hand-made paper, using an Eickhoff proofing press. Woodcut on title page cut by Margaret Lock, who also bound the first 75 copies of the 85 copies printed. 19.3x26.5 cms.

59 **Lapis Lazuli,** by W. B. Yeats.

Kingston, 1990.

Broadside, 62.5x27 cms. Woodcut by Margaret Lock. 85 copies, 25 for sale.

LUMIERE PRESS (1981 –

Toronto, Ontario. Michael Torosian, proprietor.
19 Fermanagh Avenue, Toronto, Ontario M6R 1M1.

"The establishment of the Lumiere Press was a direct outgrowth of my work as a photographer. My introduction to artistic photography had been through books, and as I savoured historical and contemporary examples, I came to the belief that the book was the best medium for the presentation of photography. This conviction was further confirmed by the sophisticated integration of typography and photography that I witnessed in the works of such designers as Jan Tschichold, Merle Armitage and Adrian Wilson.

61. Lumiere Press. *Anatomy*. 1993

I launched into an immense self-education in the book arts in the late 1970s, and by the early 1980s had acquired a Vandercook Universal One proofing press. However, the true character of the Lumiere Press was established in 1986 with the acquisition of an Intertype Model 4 typecaster and the publication of *Edward Weston: Dedicated to Simplicity*. This was Volume One of what is now the core of the publishing program, the Homage series; tributes to photographers of distinction.

In the design and execution of letterpress books I have worked to find an equivalent for the precision and beauty of the continuous tone photographic print. And in the texts I have worked to present original scholarship that can make a contribution to the literature of photography." (Michael Torosian)

60 **Lunarglyphics,** by Michael Torosian.

Toronto, 1981. Hand-set in Bernhard Modern and Cochin Open type, and printed on Zephyr Antique Laid paper. The first book from the Lumiere Press, and the only one issued not in the octavo format, not bound in hard covers, and not on the subject of photography. Contains ten illustrations composed using foundry ornaments. After this publication, all books were composed in lead type cast on an Intertype machine. 15.5x11.0 cms. 50 copies printed.

(On loan from North York Public Library)

61 **Anatomy: photographs and essay,** by Michael Torosian.

Toronto, 1993. Set in Linotype Optima and printed on Molino. Contains one gelatin-silver photographic print and twelve duotones tipped in. 23x15.3 cms. 150 copies printed (11 copies issued in leather binding with original print in case).

Awarded First Prize for Alcuin Society Citation for Limited Edition Book Design.

MAD-REN PRESS (1976 –

Toronto and Ajax, Ontario. Soren Madsen, proprietor.
2 Cummings Court, Ajax, Ontario L1T 1N6.

The Mad-Ren Press was established in Toronto in 1976, with the help of Bill Poole of the Poole Hall Press, Grimsby, Ontario. The objective of the press was to treat books and printing as an art form. "We are striving for a blending of the pictorial work of the artist-printmaker and the letterpress

presentation of the author." (Soren Madsen in *Reader, Lover of Books*, p. 107.) A new children's alphabet book is in the late stages of preparation.

62 **Milk Recipes, with Comments on Cow Families in Upper Cownada,** compiled by Wendy Cain.

Toronto, 1977. Hand-set in Cheltenham Wide, with seven serigraphs by Wendy Cain, and printed by Soren Madsen on handmade paper made from recycled blue jeans by Madsen at the Mad-Rag Press. 17.5x30.5 cms. 27 copies printed.

MAMMOTH HALL PRESS

Toronto, Ontario. Paul Hunter, proprietor.
47 Hiltz Avenue, Toronto, Ontario M4L 2N6.

63 **Family,** by Paul Hunter.

Toronto, 1994. Set in Garamond Intertype and Caslon Monotype, and printed on a Vandercook SP15 test press on Speckletone Madero Beach paper. Linocut illustrations and wood engraved title by Paul Hunter. 18.8x10.7 cms. 30 copies printed.

NEMO PRESS

Courtenay, British Columbia. Martin L. Wolf, proprietor.

64 **Below Ground,** by Carol Neufeld.

Courtenay, 1993.
Broadside, 62x21 cms. Linocut by Joe Ziner. 50 copies, signed by poet.

OMLETTE PRESS (1980 –

London, England, and Calgary, Alberta. Mary Jo Major and
Faith Gillespie, proprietors.
2523 19 Street SW, Calgary, Alberta T2T 4X4.

"Omlette Press was named out of a box of assorted wood type donated by a friend, but containing three 'e's. We were delighted to dispense with the superfluous and (we thought) affected 'e', which came after the pure syllable, om. The year was 1980, the place was London, England, and the co-creators were Faith Gillespie, an American poet, and Mary Jo Major,

a Canadian artist. Our first publication was a collaborative artists' book, *Poemprints*, in a limited edition of 42 copies. Omlette Press specialized in printing limited editions of poetry, wood engraving, and woodblock printing on our Vandercook press, and etching on our Rochat press. We used wood type to create posters advertising poetry readings, exhibitions and openings. The Omlette Press has now emigrated to Calgary, Alberta, and continues to publish and print limited editions." (Mary Jo Major)

65 **Loom;** poem by Faith Gillespie and wood engraving by Mary Jo Major.

London, England, 1984. Two loose sheets: text printed in Centaur type on Barcham Green paper, 37x26.2 cms, wood engraving on Kayazubi, 24.5x18 cms, in a folder. 100 copies printed.

ONTARIO COLLEGE OF ART

Toronto, Ontario. George Walker, co-ordinator of OCAP Review since 1984. Department of Printmaking, OCA, Toronto, Ontario.

66 **OCAP Review: Printmaking 16.**

Toronto, 1994. A bound gathering of separate sections by students (budding printmakers), who produced 100 copies of their work as course assignments, under the direction of George Walker. 30.5x20.7 cms. 100 copies printed.

(On loan from George Walker)

PAROQUET PRESS (1964 – 76)

Cooksville, Ontario. H. Detlev Voss, proprietor.

After printing etchings and copper engravings in Holland shortly after the end of World War Two, Voss founded the Paroquet Press in 1964 with two presses, a copperplate press for etchings and engravings, and a Kelsey Excelsior for text. "*Novelle* is illustrated with twelve silhouettes. It was in Goethe's time that silhouettes — however mostly portraits — were very much in vogue. The typeface, selected for this publication is Bodoni Medium, which complements the illustrations perfectly in its strong thin and thick textures, especially with my very wide line spacing. What makes the book unusual is the fact that the type pages vary widely in shape ... When the subject suggested the illustration be elongated in height or width, the type page followed this change ... The not always straight contours of the illustrations required some definition on the rather large

pages; each silhouette is therefore printed on a blind embossed area that supplies the optical tie-in with the facing text page. This blind embossing necessitated printing on double folded pages, and these pages in turn required an exceptional method of bookbinding, resembling the Japanese way of book production." (H. Detlev Voss)

67 **Novelle,** by Johann Wolfgang von Goethe.

Cooksville, 1973. With twelve original silhouette illustrations by Voss, the printer. Hand-set in Bodoni Medium and bound at the Carswell Printing Company, Toronto. 30x24.3 cms. 100 copies printed. *Novelle* was given a Gold Medallion Award at the 1974 competition of the International Typographic Composition Association because of its "design excellence".

(On loan from David Kotin: displayed only in Toronto)

PERIWINKLE PRESS (1962 – 65)

Vancouver, British Columbia. Takao Tanabe, proprietor.

The second of two imprints used at Vancouver by Takao Tanabe (following the Pica Press). The total output consisted of three chapbooks, one book and four broadsides.

68 **Naked Poems,** by Phyllis Webb.

Vancouver, 1965. Designed, set in Times italic and Bembo display types, and printed by Takao Tanabe. 22.9x14.5 cms.

(On loan from North York Public Library)

POOLE HALL PRESS (1972 –

Grimsby, Ontario. Bill Poole, proprietor.
RR 1, Grimsby, Ontario L3M 4E7.

"This private press was inspired by Carl Dair and his concern for legibility and clarity in communication. I helped him assemble the hand press he had obtained from England and learned the joys of hand printing at his Orchard Press. When Carl died, I felt the need to continue private press printing and obtained my own Albion press. The Poole Hall Press is concerned with printing the work of Canadian writers and artists." (Bill Poole, in *Reader, Lover of Books,* p. 63.)

69 **Wabi,** as Symbolized in the Tea Ceremony.

Grimsby, 1978. Text hand-set in Goudy Bold and printed on an Albion 12x8 handpress, with eleven woodcuts created and printed by Debra Machida in the traditional Japanese manner using watercolours. 21.5x26 cms. First printing of 50 copies.

(On loan from North York Public Library)

70 **A Return to Rhetoric: A Lecture Presented at Queen's University, 1980,** by Robertson Davies.

Grimsby, Ontario, 1993. Hand-set in Goudy Village roman and Goudy Old Style italic, and printed on a Chandler & Price platen press. 28x20 cms. 80 copies printed.

PURPLE PARTRIDGE PRESS (1956 –

Willowdale, Ontario. Harold Kurschenska, proprietor.
908-4 Goldfinch Court, Willowdale, Ontario M2R 2C3.

"The Purple Partridge Press could be said to be an itinerant private printer and publisher. In its twenty years it has never had a press or a permanent address. The proprietor prints on borrowed letterpresses and on occasion had his typography put on offset plates for lithographing. The pride of existence is the Spectrum type in two sizes, which was designed by J. van Krimpen and cut by P.H. Radisch at Enschedé en Zonen, Haarlem, Holland." (Harold Kurschenska in *Reader, Lover of Books*, p. 65).

71 **Fragments,** by John Robert Colombo.

Kitchener, Ontario, 1957. Hand-set in Libra type. 21x14 cms. 125 copies printed.

(On loan from North York Public Library)

REDPATH PRESS (1965? –

Montréal, Quebec.
McGill University, Montréal, Quebec.

The official bibliographic press of the Redpath Library at McGill University, founded by Richard Pennington with Ib Kristensen.

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74. The Red Pony Press. *Mr. Bear's Song.* 1992

72 **Alphabets in Honour of Richard Pennington.**

Montréal, 1965.

Broadside, 44.2x65.2 cms. Printed at the Richard Pennington Printing Office of McGill University on Guarro Super Alfa paper.

(On loan from Will Rueter)

73 **Typography.**

Montréal, Redpath Press, 1966.

Broadside, 50x65 cms. Printed for an exhibition of typography at the Loyola Bonsecours Centre.

(On loan from Will Rueter)

THE RED PONY PRESS (1990 –

Vancouver, British Columbia. Fiona Garrick, proprietor.
3624 West 15th Avenue, Vancouver, British Columbia V6R 2Z5

The Red Pony Press was started in Vancouver in 1990. "The mandate of the press is to produce fine printing in the form of limited edition books, printed letterpress with hot metal hand-set type, on museum quality paper and bound entirely by hand. A complete letterpress printshop and hand-bindery is housed on the premises. A unique feature of the press is that the complete control and production of the books is achieved by one person. The books are written, designed, illustrated, hand-set, letterpress printed and hand-bound by Fiona Garrick. Ms. Garrick also produces Suminagashi, Japanese marbled paper and many of the books include her original copper engravings. The house type is Bruce Rogers' Centaur with companion italic, Arrighi. The presses are a Vandercook, model 4, a Chandler & Price platen and a small engraving press." (Fiona Garrick)

74 **Mr. Bear's Song,** by Fiona Garrick.

Vancouver, 1992. Written, designed, illustrated and printed by Fiona Garrick. Hand-set in Bruce Rogers' Centaur and Arrighi type and printed on Crane & Co. rag stock. There is an original copper engraving in each copy. The tissue paper is Japanese Sekishu and the endpapers have been hand-marbled using the Japanese technique of Suminagashi. Hand-bound in vegetable tanned English kip leather, it comes in a slipcase covered with natural Japanese linen. 24.3x21.5 cms. 300 copies.

ROBERT REID (1949 – 62)

Vancouver, British Columbia. Robert R. Reid, proprietor.

"Reid established his press in the late 1940s. His first book, a reprint of the first non-government book printed in British Columbia, *The Fraser Mines Vindicated,* appeared in 1949. For later publications, Reid was joined by Felicity Reid and Takao Tanabe. Tanabe worked briefly at Reid's shop in 1952, but then went to Europe to study painting and did not begin to collaborate with Reid until later in the decade. The two worked together until Reid moved to Montreal in 1962, at which point Tanabe established the Periwinkle Press." (*From Hand to Hand: Amphora 63*, p. 20)

75 **The Fraser Mines Vindicated,** by Alfred Waddington.

Vancouver, Robert Reid, 1949. Hand-set in 12pt. Caslon Old Style, and printed on a 8x12 platen press on Hurlbut Cortlea Antique paper. 21x16 cms. 110 copies printed.

(On loan from North York Public Library)

76 **Kuthan's Menagerie of Interesting Zoo Animals,** by George Kuthan.

Vancouver, The Nevermore Press, 1960. Multicolour linocuts of zoo animals with a brief accompanying text, by Kuthan. Designed by Robert Reid and printed on his press by Ib Kristensen; hand-set by Gus Rueter in Perpetua, printed on Golden Hind laid paper, and bound by Fritz Brunn in quarter leather and Japanese paper over boards. 25x33 cms. Colophon reports 130 copies printed, but probably no more than 75 were bound.

(On loan from Will Rueter: displayed only in Toronto.)

ROGER ASCHAM PRESS (1964 –

Toronto and Tillsonburg, Ontario. George McDonagh, proprietor.

"The Roger Ascham Press originated on a fall evening in 1964 when Doug Lochhead and I registered for a typesetting course. Over the years, ranging the Ontario countryside, I rescued items of letterpress equipment no longer loved by their owners ... The press enables me to make the sort of book I wish to see, unhampered by the usual commercial criteria. I aim to make books of important literary work in a manner worthy of their contents." (George McDonagh in *Reader, Lover of Books*, p. 67)

77 **The Brazen Tower: Short Stories** by Ralph Gustafson.

Tillsonburg, 1975. Hand-set in Centaur, Cochin Open, Janson and Arrighi. With fourteen drawings by Bill Jardine. 24.4x14.5 cms. 120 copies printed.
(On loan from North York Public Library)

78 **A Slight Trace of Ash: Poems of Recollection,** by Walter Bauer.

Toronto, 1976. Hand-set in Centaur and Arrighi; bound by Hunter Rose Co. 33x22 cms. 160 copies printed.
(On loan from North York Public Library)

SHERWOOD HOUSE PUBLISHING (1972 –

Surrey, British Columbia. Ian E. (Ted) Staunton, proprietor.
13837 – 115th Avenue, Surrey, British Columbia V3R 5Y3.

The Sherwood House Publishing "began with an Adana table-top hand press and a couple of fonts of type purchased while on vacation in England in 1972, and, according to somebody's law, grew to fill the available space in a spare room, necessitating the construction of a separate building, which also soon became too small. The earliest enterprises were ephemeral poetry books, bookmarks and so on, which according to some other law turned into grinding commercial work. The impetus behind *The Lincolnshire Poacher* was the wish to return to traditional methods of production using wood engraving, inspired by the work of Thomas Bewick. My collection of letterpress equipment has recently been ruthlessly reduced to bare essentials once more, though future plans include more wood-engraving." (Ted Staunton)

79 **The Lincolnshire Poacher.**

Surrey, 1991. Hand-set in Caslon Old Style, printed on a Chandler & Price platen and Miehle Vertical cylinder press. 25.5x25.5 cms. 350 copies printed.
(Gift of Ted Staunton)

77. Roger Ascham Press. *The Brazen Tower*. 1975

summer storm

the thumb thus in the O of the fish

The experience that left such an indelible impression upon Jimmy occurred on the only day that his mother and sister came fishing with him and his father. They were no more to blame than the fish, but at the time — when Jimmy was thirteen — it seemed otherwise. Everything would have been different, he maintained to himself, if his mother and Christine had not come.

Jimmy and his father were always happiest alone together on the lake. On as many Sundays during the summer as it could be managed they would start off by themselves. It was harder on his father without a friend along with a car to get them to the lake and back and to share the rental of the rowboat for the day, but the two of them knew, once they were on the water, how to jettison tomorrow, and understood,

SOFT PRESS

Victoria, British Columbia. Judith and Robert Sward, proprietors.

80 **Songs from the Jurassic Shales: poems by Robert Sward, drawings by Judith Sward.**

Victoria, 1971. Seven loose sheets contained in a printed envelope. 17x26.5 cms. 101 copies printed.

(On loan from North York Public Library)

THEE HELLBOX PRESS (1981 –

Kingston, Ontario. Hugh Barclay, proprietor.

"After spending some ten years as a weekend apprentice to Bill Poole of the Poole Hall Press, I acquired my own press in 1981 and a reason to start Thee Hellbox Press. We began with an assortment of worn and broken types, so it seemed reasonable to choose the name Hellbox. I wrote in an introductory piece for the press in 1982 where I said 'learning, exploring, experimenting, enjoying, failing, succeeding, understanding, improving and grasping a sense of the past are roads to personal growth. Thee Hellbox Press is but one of my roads and I invite you to journey with me, even if only for a little while.' I still hold to those thoughts.

Pier Paolo Pasolini was a complex character who was murdered in 1975. I wanted to capture some of that complexity and violence in the physical design of the book. In addition, I felt it was important to subtly support the metamorphic nature of the poem and its underlying music ... I had developed the soft block in 1983 in an effort to gain a softer, more subtle image that a linocut or half atone ... The image changes to a butterfly on the final page completing the metamorphosis" (Hugh Barclay, 1994.)

81 **The First Paradise, Odetta ... ,** by Pier Paolo Pasolini.

Kingston, 1985. Translated by Antonino Mazza. Printed in Bodoni types, impressed on dampened St. Armand hand-made paper, using a Chandler & Price 8x12 press. Includes six soft block prints by Hugh Barclay, printed in colour, and inside the cover boards, cast paper facsimiles of a bronze medal, created by Italian sculptor Luciano Ceschia as an expression of Pasolini's violent death. 31.3x23.8 cms. 126 copies printed.

VILLAGE PRESS (1957 – 65)

Thornhill, Ontario. Gus Rueter, proprietor.

"The Village Press was born in 1957 because of a need for the printer to express himself typographically, and so fight off the boredom and frustration of his daily work as a compositor at a well known Toronto printing house ... The Press started with a 10x15 platen press and a fount of 14 point Cloister Old Style and 30 point Libra. This press was replaced after a year or so by a 15x22 Golding clamshell, and this in turn was subsequently replaced by an 1890-odd 16x20 Hoe hand press (in mint condition). A few founts of type, such as Plantin and Goudy Cursive, were added from time to time ... The Press's swan song, in 1965, was "The Ballad of Thrym", by Humphrey Milne, illustrated by Aba Bayefsky, in which the printer was ably assisted by his sons Will and Vincent. The Press was then disbanded, the printer having acquired other interests and having been seduced by the fjords and mountains of the West Coast." (Gus Rueter, in *Reader, Lover of Books*, p. 72)

82 **The Stonecutter's Dream,** by "Multatuli" [E. D. Dekker]

Thornhill, 1961. Translated from the Dutch by Gus Rueter. Hand-set in Libra and Goudy Old Style, with a linocut frontispiece, hand-coloured by the printer. 20x14.5 cms. 100 copies printed.

(On loan from North York Public Library)

82 **Go To It! An Exchange of Letters Between Beatrice Warde and Arnold Rockman.**

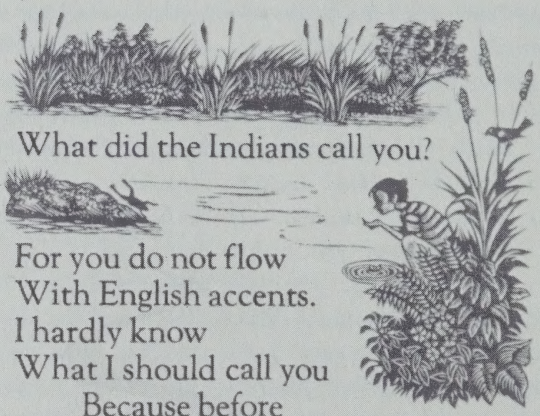
Thornhill, 1962. Hand-set in Cloister Old Style and Hadriano, with linocut title lettering by the printer. Printed for inclusion in *Wrongfount 2*. 19.5x24 cms. 250 copies printed.

(On loan from North York Public Library)

WAYZGOOSE (1979 –

Grimsby, Ontario.

The first exhibition in 1978 of Ontario private press books, *Reader, Lover of Books*, in turn led to the first "Wayzgoose" in Grimsby in 1979. The 1994 Wayzgoose was the 16th annual gathering of private press printers, hand bookbinders, wood engravers and paper-makers, and other individuals and organizations involved in the book arts.



What did the Indians call you?

For you do not flow
With English accents.
I hardly know
What I should call you
    Because before
I drank coffee or tea
    I drank you
    With my cupped hands
And you did not taste English to me
    And you do not sound
    Like Avon
    Or swans & bards
But rather like the sad wild fowl
    In prints drawn
    By Audubon
And like dear bad poets
    Who wrote
    Early in Canada
And never were of note.

85. West Meadow Press. *To the Avon River Above Stratford, Canada.* 1991

84 **Wayzgoose '94 Anthology.**

Grimsby, 1994. A collection of signatures from private presses taking part in Wayzgoose '94. 23x15 cms.

WEST MEADOW PRESS

Hamilton, Ontario. Wesley W. Bates, proprietor.
175 Dufferin Street, Hamilton, Ontario L8S 3N8.

"The West Meadow Press grew out of my interest in wood engraving. While searching out examples of wood engravings, most of which I found in books as illustrations, I began to see that there is , at least for me, a special relationship between type and wood engraved illustrations. This led me to an interest in type and that in turn got me involved with the Wayzgoose in Grimsby. At the same time, a friend tipped me off to a press and a few cases of type that were going cheap and that is how the West Meadow Press was established.

The underlying reason for the press is to create projects where type and wood engraving can be used together. The original intention was to publish illustrated broadside ballads. However I published a few volumes of poetry and a short story before getting to the ballads, and I have also printed broadsheets and other ephemera." (Wesley Bates)

85 **To the Avon River Above Stratford, Canada,** by James Reaney.

Hamilton, 1991. Printed in Goudy Old Style (see "Erratum"; colophon states Bulmer linotype) by Judy Donnelly and Wesley W. Bates on a Challenge Press on Mohawk Superfine, an acid-free paper. The wood engraved illustrations, printed in green-gray directly from the blocks, are by Wesley Bates. Sharon Beasley hand-bound the books in Ingres paper and cloth over boards, with Nideggan end-papers. 23.6x15.5 cms. 100 copies printed, signed by Reaney, Bates and Donnelly.

poem 2, october 7

for brautigan

poem 2, october 7
& you're light years away
'though I scratch this poem quickly,
because I can feel you watching
over me, across my shoulders like a
goose-neck lamp.

Rob McLennan, poem. Black Squirrel Press. Ottawa. graphics, Otto Graser.
Limited edition, 50 copies. Copyright, 1992. Broadside. ISSN-0833-1386.

Rob McLennan © Otto Graser

15. Black Squirrel Press. *Poem 2, October 7 (for Brautigan).* 1992

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Fine Printing: The Private Press in Canada would not have been possible without the co-operation of many individuals and organizations. Those printers and publishers who were contacted personally, responded graciously and generously with information about their own presses and about other presses, and with copies of their publications. The advice and suggestions of many others were essential, and these include:

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David Kotin
Metropolitan Toronto Reference Library
Will Rueter
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The Canadian Bookbinders and Book Artists Guild gratefully acknowledges the financial assistance of the Ontario Arts Council, the Municipality of Metropolitan Toronto, and the City of Toronto through the Toronto Arts Council; additional funding for printing the catalogue and for photography was received from the Friends of the Thomas Fisher Rare Book Library.

8. Aliquando Press. Wood engraving by Wesley Bates from *Emblemata Amatoria*. 1994

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